DANCE

YOUR OWN Ballet Calendar for 1945

ALEXANDRA DANILOVA and IGOR YOUSKEVITCH Photo: Seymour

1945	JANUARY					1945
SUN	MON	TUES	WED	THURS	FRI	SAT
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NATIONAL DANCE WEEK IS APRIL 29th TO MAY 6th

EXACT SIZE

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Beatrice LILLIE **Bert LAHR** **Benny GOODMAN**

Alicia MARKOVA **Anton DOLIN**

in

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DOC ROCKWELL

Lyrics and Music by
COLE PORTER

Staged and Lighted by
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• • •

***Miss Lillie's sketches by* MOSS HART**
***Doc Rockwell's comments by* BEN HECHT**

• • •

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Scenery by Norman Bel Geddes
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Modern Gowns by Valentina
Choral Group trained by Robert Shaw
Orchestra conducted by Maurice Abravanel
Sketches directed by Philip Loeb
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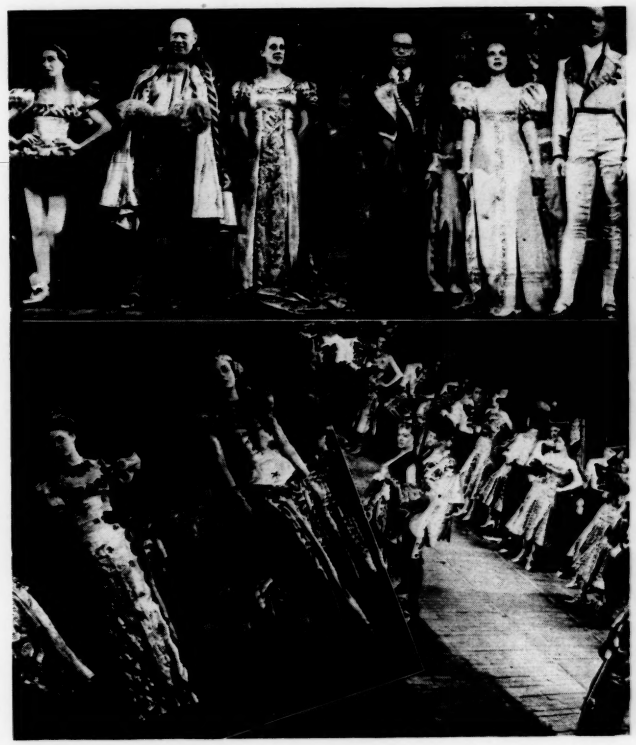

... Reproduced in heroic size on the stage, peopled by exquisitely beautiful girls wearing such fabrics *as you can associate only with Marco Polo's tales of the pleasure dome of Kublai Kahn.*
— Burton Rascoe, N. Y. World-Telegram

... Rose has tossed in a million dollars worth of names, costumes *and scenery.*
— Danton Walker, N. Y. Daily News

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Memories of the Old, Good Wishes for the New

THE year 1944 will probably go down as a banner year. Theatre, movies, ice shows, concert bookings, and dance have flourished. Management and artists alike deserve a hand for the good job they have done in entertaining the boys in the field and in giving good spirit to the folks at home.

In the Dance, great things have happened in the past year. Ballet Theatre played two seasons in New York with a galaxy of their own, and guest artists, surpassed by no other company; they made two continental tours with their own group. The Monte Carlo Ballet Russe had two successful seasons in New York, and enjoyed two tours throughout this country and Canada with their young, fine, high-spirited company. In the fall came the International Ballet, created by George de Cuevas and endowed by him and his wife, the grand-daughter of the late John D. Rockefeller. This is the only American ballet company with its own theatre and ballet school and is privately endowed as a permanent, non-profit-making institution. The Ballet International played eight weeks in New York, and is scheduled for an appearance in Mexico City this winter. Although it started under adverse conditions and poor management, it has to its credit several interesting new works, such as *Sebastian, Mute Wife, Memories,* and much-debated *Mad Tristan.* We welcome any new enterprise devoted to dance shows as a vehicle for young artists and dancers to express their ideas.

Aside from the major ballet companies, the concert stages were booked fully during the season of 1944, and New York saw such artists as the Martha Graham group, Doris Humphrey and Charles Weidman and group, Hanya Holm, Rosario and Antonio, Ted Shawn, Pauline Koner, Helen Tamiris, Pearl Primus, Mia Slavenska, Arthur Mahoney and Thalia Mara, Katherine Dunham, and others.

There is no show on earth that gives you more for your dollar than the Radio City Music Hall stage show. Marie Grimaldi, Paul Haakon, and Patricia Bowman appeared with the corps de ballet; Hilda Eckler, Harrison and Fisher made guest appearances, and to top it all off, the Rockettes thrilled audiences with their world-famous precision. The Roxy has come a long way in 1944 toward tops in dance performances. They have given excellent shows in both ballet and modern work, and the Roxyettes made marvelous strides. The Roxy starred Carmen Amaya, Pauline Koner, the De Marcos, Rosario and Antonio, Mia Slavenska, the Nicholas Brothers, and Veloz and Yolanda during a year of varied programs.

A great deal of praise should go to the management of musical shows. 1944 has seen a vast improvement in its dance attractions and artists both. Some of the outstanding shows, like *Oklahoma,* with choreography by de Mille and dancer artists Katharine Sergava and Mark Platt; *Rosalinda, The Merry Widow, Bloomer Girl, Dream with Music, One Touch of Venus, Follow the Girls, Sing Out Sweet Land,* etc., are examples of successes with good dance writing and performing. Leading dance artists and choreographers of the ballet companies and top modern groups are now adding their talents to the Broadway shows: Valerie Bettis, Humphrey and Weidman, Edward Caton, Agnes de Mille, Eric Victor, Eugene Loring, David Lichine, George Balanchine, Anton Dolin, Jerome Robbins, for choreography and Sono Osato, Vera Zorina, James Starbuck, Lygia Franklin, Anita Alvarez, Harrison & Fisher, Alicia Markova, Irene Hawthorne, Beatrice Krafft, Volkoff and Miladova, Irina Baronova, George Zoritch, Paul Haakon are just a few of the many dancing stars. The one thing the musical shows will have to watch in the future is the proper costuming of the male dancer. Also, the choreography should coincide with the theme of the show. There is plenty of good dance material, but its use can be overemphasized and if misused may be a boomerang.

Then there were the great skating shows. Sonja Henie, who packed Madison Square Garden with an enthusiastic following, the Ice Capades, the Ice Follies, the Roller Skating Vanities; the Ice Show at New York's Centre Theatre, and the ever-popular shows at famous hotels and rinks. Ice shows have become great boosters for dance shows, for today the artists are dancers, and the shows are staged toward good productions, whereas they started out with speed skaters and a few top stars in the figure-skating class.

Here at the magazine we have made a New Year resolution . . . to give you more and larger pictures of your favorite stars and shows, and more news from the home field and the far corners of the earth. I wish to express my thanks to all the service men and folks everywhere who have written those fine letters of appreciation to us during the year. We are happy if the magazine spreads a ray of sunshine. We want to do an even better job. Please let us know what you would like to read on these pages, and we will be glad to fulfill your wishes as best we can.

As I write these lines I am mindful of the fact that the world is embroiled in the greatest struggle of recorded history. My heart goes out to all those in the field of battle; to those civilians in the path of battle, suffering in the countries of the liberated and the occupied; to those at home whose dear ones are away in the service. May God instil the spark of brotherly love into the heart of humanity and destroy forever the lust for power, dictatorship, and war.

RUDOLF ORTHWINE
Publisher

DANCE
MAGAZINE

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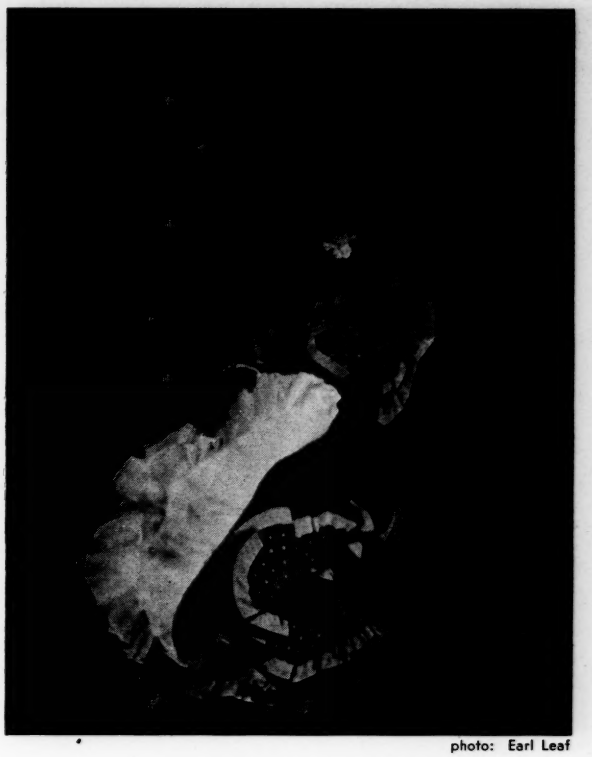

photo: Earl Leaf

Teresita Osta, one of the most charming exponents of the Spanish dance before the public today, gave a recent recital of Spanish and Latin-American dances with Emilio Osta, pianist, at the McMillan Theatre.

On the cover: Photographer Earl Leaf catches the gaiety of Katharine Sergava's dancing role in "Oklahoma!" Broadway's tuneful musical comedy enters its third year in March.

COMING

Revitalizing "Carmen", Like Father Like Daughter, News from New Guinea, A Dancer's Travels, Television, Manners.

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Constantin
Toumanova

photos: Constantine

Above: Tamara Toumanova dances the exotic role of the "Firebird." Bottom: as "Giselle" in the famous mad scene, as the lovely Swan Queen from "Swan Lake," and as the Princess Aurora in the ballet, "Princess Aurora."

LUNCHING at the Sherry Netherland with the Casey Robinson's was quite an occasion. Mrs. Robinson is none other than the beautiful and gifted Tamara Toumanova. Chatting animatedly throughout luncheon, her dark eyes and raven hair made a striking contrast to her handsome prematurely gray haired husband.

Between mouthfuls of a delicious salad and gulps of hot tea, I managed to make Tamara give me her story, while I hastily scribbled down notes in her own charming idiom.

Born in Russia, baby Tamara was taken by her parents to China to escape from the Russian Revolution. They settled in the English quarter of Shanghai.

"In Shanghai," said Tamara, "Mamma always took me to hear the outdoor garden symphonies. I loved music and mamma wanted me to be a musical child."

When Madame Toumanova was a young girl, she wanted to become a dancer, but since she was a princess from the Tiflis region in the Caucasus, a professional career was unthinkable. Despite this girlhood frustration, however, she had no intention of realizing her ambitions through her daughter. Fate intervened when Pavlova appeared in Shanghai.

"We went to see her concert," said Tamara, "And I was so really enchanted by Pavlova that I loved the

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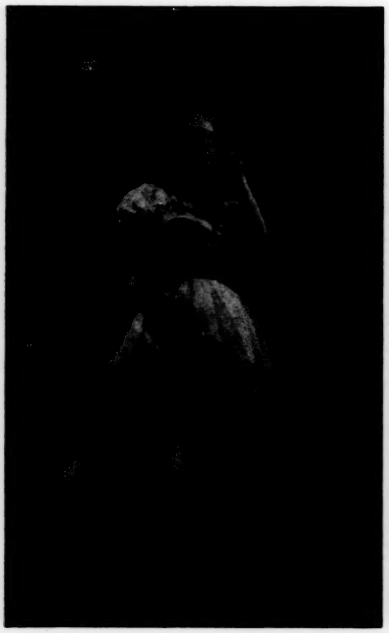


nterviews:

Nora Kaye

THE tradition that an American dancer must assume an almost unpronounceable Russian name in order to be recognized was not followed by Nora Kaye. In fact she reversed the procedure!

She was born Nora Koreff in New York City of Russian parents. Nora Americanized her surname by spelling out the first letter of her last name and adding an "E" to it.

"Since I was born in this country I have received all my training here, therefore, I chose a name that couldn't possibly be taken for a foreign one."

Nora Kaye, who has made a reputation for her wide range of roles, from the classical "Swan Lake" to the modern psychological "Pillar of Fire", started dancing at the age of eight with Margaret Curtis at the Metropolitan Opera Ballet School. Before her ninth birthday she had appeared in the famed Opera House's Children's Ballets, as a "super" in the operas, and was paid the usual one dollar for each performance.

photos: Constantine

"What made you want to dance?" I asked Nora.

"It was Mother's idea," said Nora, "but right from the beginning I entered into it in a spirit of competition. I wanted to be better than anyone else in the class. When Miss Curtis set me up as an example of

(*continued on page* 19)

Above: Nora Kaye dances gayly but dreams of the past in "Dim Lustre." Bottom: as the Bird in "Peter and the Wolf," with Richard Reed in "Romeo and Juliet," and with Antony Tudor in a tense moment from dramatic "Pillar of Fire".

Photo: Fred Fehl

Agnes De Mille showing the dramatic power of characterization and pantomime in relation to the dance in her Victorian ballet "Tallyho."

Drama and the Dance

By LAURA ECKER

Be sure to give this article to your actor friends for it shows clearly the dependence of the drama upon the dance

ATHENA, says the legend, sprang fully armed from the brow of Jove. Our philosophers, enlarging on the interpretation of this legend, say that the Greeks were subtly implying that great artists are born fully accoutred, with their remarkable talents fully developed. But alas, such prodigies are rare in this world. The majority of artists must expend blood, sweat and tears to reach their desired goals.

It is generally taken for granted that Alicia Markova, the famed ballerina, makes herself practice as diligently as any beginner during the day. Few know, however, that such rigorous training has not been restricted to dancers alone. The most famous of our leading actors and actresses do not publicize the fact that they spend time and effort in acquiring the graceful and disciplined bodies we see on the stage.

But to the serious student of drama, the study of dance is a logical and fundamental part of her curriculum. Perhaps she is familiar with the generally accepted theory that dance is the mother of all the arts. Or, from her knowledge of history and literature, she may remember that classic tragedy and comedy stem from a ritual celebration in which the actor and dancer were one and the same person. No matter what her reason for undertaking a study of the dance, once the young actress has begun, she will find it vital to her growth and progress as a creative artist.

The painter has her colors and her brush, the musician has her instrument, but the actress is herself the tool of her trade. It lies within her power to make her human instrument the finest, most sensitive medium for the communication of her particular art. Having only herself to work with, she must realize that all arts are in the service of drama, and utilize them accordingly. We are accustomed to hearing that an actress has studied voice production, but not enough has been said in praise of an equally important and pleasurable pursuit, the study of the dance.

The physical benefits to be derived from dancing, such as proper breath control and good posture are obvious and significant, but comparatively incidental. After an intensive and serious participation in the dance, the once awkward, gangling girl will find herself freed of her personal limitations and impediments. She will possess valuable technical equipment in the form of a coordinated, balanced body with mastery over a variety of movements necessary to express her ideas. Thus assured of her mind-body coordination, she has at the same time provided her imagination with wings. Now she can give free rein to her natural desire for active expression, because she no longer has reason to be self-conscious.

In addition to the sensory awareness that accompanies an understanding use of the body, there will come a sense of rhythm and tempo that is indispensable to the actress. Such knowl-

edge is useful even in the preliminary stages of studying a part. Certain acting methods make it a rule that an actress, before learning her lines, must approach the play as a conductor would approach his musical score — differentiating the beats into which the action of the play is divided, distinguishing the beats of her own particular character's action, and relating the individual character to the play as a whole.

As an aid to characterization there is no substitute for familiarity with the dance, because a well-executed pattern of movement will powerfully underscore a pattern of words. The way in which she carries herself gives the key to the character's physical, mental or emotional state. For this reason, exercises which strive toward flexibility and grace help supply the round development essential in an individual who seeks to embody the expression of an idea or another personality.

Hugh Laing and Nora Kaye in a romantic revery in Tudor's psychological ballet "Dim Lustre."
Photo: Fred Fehl

A thorough understanding of rhythm and tempo will enable the actress to follow in her bodily movements the rhythm set by the dialogue. A gay, spirited comedy demands a swiftly moving, agile actress, while the pace of a tragedy might conceivably be slower and more deliberate. A rhythmic actress is an efficient actress. She wastes no energy; timing and phrasing come easily and naturally, and she is readily able to adapt herself to new dramatic situations.

So far we have been concerned with the advantage of a study of the dance only to the aspiring young thespian who yearns for the fluid movement of a Cornell or a Lynn Fontanne. For both the budding director and the playwright, an orientation in the art of the dance will be rewarding. A theater director with dance background will be quick to make discoveries that will be of value throughout her career: there is a choreographic arrangement in the elements which combine to make a play. She will appreciate the contribution of effective movement in clarifying the idea to be expressed, and will find in dynamic use of movement a reliable device for building the rhythmic climaxes of her plays.

Since a pleasing stage picture demands a synthesis of all elements of theater, it is not enough for the director to be familiar only with costuming and lighting. Movement in the theater has been loosely defined as business, pantomime or gesture. However, first-hand experience with dance, which is movement in space, will better equip the director to fill his stage space with action and to handle the grouping of his cast whether the production is a spectacle or a drawing-room comedy.

Dance calls to the modern playwright, seeking to lure him to the greener fields of experimentation in the same way that the legitimate theater has beckoned invitingly to serious choreographers. The relatively few professional composers with pioneering spirit who have entered the competitive ranks of Broadway have contributed a new depth to the theater and given new life to the hackneyed choruses. Exciting dance sequences, designed by such high-ranking artists as Agnes de Mille and Catherine Littlefield, are to be found in such Broadway smash hits. Because they are already familiar with both the work and worth of these choreographers, such traditionally classic ballerinas as Irina Baronova, Sono Osato and Vera Zorina have allied themselves with the

Photo: Fred Fehl

Comedy scene in "Fancy Free" with sailors and girls. L. to R.: Johnny Kriza, Jerome Robbins, Janet Reed, Muriel Bentley and Harold Lang.

Broadway musicals. This participation is not limited to the distaff side alone; witness the presence of Mark Platt in the original company of "Oklahoma!", the choreography by Leonide Massine for "Helen Goes to Troy", and the heralded appearance of Anton Dolin as well as Alicia Markova in Billy Rose's production, "The Seven Lively Arts".

The wider recognition being accorded the brilliant mainstays of the ballet companies is encouraging, but there is still much room for improvement. To broaden the dancers' horizon still further, there is a need for a playwright who is conversant with the dance, profoundly convinced of its dignified place in the theater, and ready to present us with a new play form, combining drama and dance — a form suited to our times and our needs, new and at the same time as old as the drama of Greece. We students who recognize in dance and drama living arts, which supplement and contribute to each other, must work for a theater which will embrace them both on equal terms.

Hanya Holm, center, pins a blue ribbon on a dancer's foot in an unusual and dramatic scene from her new dance "What Dreams May Come" first presented at Colorado College last August.
Photo: Loyde Knutsen

The caller shouts 'Swing Yore Corner Lady". These lads swing those girls with vim. Photo taken on stage at the Asheville Folk Festival.

"COMIN' ROUND THE MOUNTAIN"

By VIRGINIA KELLY

As a young man, Bascom Lamar Lunsford, came around the mountain as a fruit tree salesman. He penetrated even the remotest farms of the Appalachian and Great Smoky Mountains of North Carolina, Tennessee, Virginia and Kentucky. But wherever he went he was welcomed by the mountain people for he brought along his five-string banjo, a phenomenal memory and a love for the old mountain ballads.

As the Squire of Turkey Creek he became very popular at the corn-shuckin's, barn-raisin's, butter-stirrin's, candy-breakin's, shoe-arounds and other mountain shindigs.

Lunsford as a child had made his first fiddle out of a cigar box. Now he not only learned new "song ballits", but taught many a community champion some of the tricks he had learned on "yan-side of the ridge". At these meetings the people swapped tunes and jingles just as city children trade marbles, match covers and stamps.

In his later years Mr. Lunsford became a lawyer-farmer in Leicester, North Carolina, but he could not forget his love for the ballads, legends and dances he remembered from his childhood and fruit tree salesman days, nor could he endure the caricatures of the hillbilly and his fiddlin' by which the radio and movies cashed in on the mountain people.

After mulling over the fact that the youngsters had little interest in folklore, Lunsford decided to organize a folk festival to help preserve the rapidly disappearing mountain songs and dances.

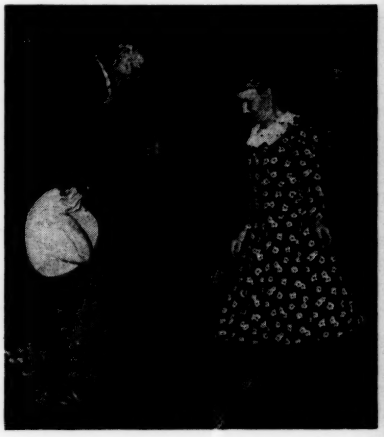
Everyone tried to discourage his efforts, of course. They were like the man who, upon seeing a train for the first time, said, "It'll never start." But after he saw the train chugging away into the distance he shook his head and remarked gloomily, "It'll never stop."

The funny part of it is that Lunsford's festivals never have stopped. Undaunted by the attitude of the killjoys, he invited some of his old friends to his first meeting. A few of them came. That was eighteen years ago. Ever since there has been an ever-growing group of neighbors, descendants and enthusiastic converts to the old tunes and steps. Across the hills and valleys they come from such typically American communities as Loafer's Glory, Spook Creek, Soco Gap and Sickmilk Creek. They also come from the far away Smokies where towns and hamlets have such genuine Indian names as Stecoah, Nantahala, Hiawasse and Cullasaja. To the annual Asheville (N.C.) Mountain Dance and Folk Festival each year, six hundred strong come these amateur performers, lumbermen, school children, mill workers, teachers, and farmers. The program includes buck-and-wing, clog, and over a dozen formally organized square dance teams. Then there are the fiddlers, string bands, vocalists, choirs and banjoists. This year many of the people in the audience were servicemen and women who had never before seen a mountain dance festival.

This yearly event has created so much interest in the old time songs and dances that the youngsters now look forward to it as the highlight of the year. This generation is also learning to sing the songs of their ancestor troubadours as well as dance their sociable rounds and squares.

Lunsford is careful not to let the urban atmosphere destroy the spontaneity and informality which is so much a part of these historic occasions. The show begins "about sun-

Grandma steals the show with a demonstration of steps learned long ago from her own Gramma



down" as of old, and does not stop until the performers have danced themselves out. No program is issued but Lunsford, as M.C. calls upon each group to make its special contribution.

The transmission of songs and dances from minstrel to minstrel has led naturally to changes through the years. However, any attempt to make radical departures from the traditional folk dance patterns is discouraged.

A neatly costumed dance team at this year's competition, introduced several jive steps into their very smooth performance. Though they were easily the most popular team with the crowd, they were not awarded the first prize. It went instead to a team of ordinary mountain dancers who were dressed in the type of clothes that they usually wear to a regular Saturday night dance. The decision of the judges was based on the fact that they were more truly representative of mountain square dancing.

The contests among the square dancers are the most spectacular and popular with the audience. As is well known, the square dance derives its name from the fact that it was originally danced by only four couples. In the old days in the Southern Appalachians, its character altered, however, and everyone who came was permitted to dance.

The "caller" is in some places just a musician or spectator, but in the mountains he is the most active participant and pacesetter. "Calling" is a lively art and carefully guarded by the fraternity. They all have their own original fillips and improvisations on the old jingles. Traditional calls and figures are the backbone of the square dance, but the dancers love novelty. A peppy caller with an original and colorful line is often imported a hundred miles to "call" for a special occasion.

Conversation has little place at a square dance for it is necessary to listen to the caller and watch closely the changing figures. Also you don't want to miss the humorous quips of the callers as they lead the figures in time to the toe-tapping rhythm of violins, guitars and five-string banjos. The music has a lively, headlong style (about 140 quarter notes to the minute) in 2/4 time sharply accented on the first note of each measure.

This is a fast pace for beginners and at the end of a fifteen minute set the dancers are flushed and breathless but exhilarated.

"Grand Right and Left" sings forth the caller as these square dancers battle it out in the final competition while the judges take notes and the audience applauds the favorite teams.

The usual pace of the genuine mountain square dancer is a light, springing, slightly gliding step, but it is often more vigorous, and at times develops into real skipping and stomping.

Square dances are very popular with almost everybody in the South and are often part of the regular public ballroom dances. For instance, at the annual Rocky Mount, North Carolina Gallopade, six bands play at once for "the world's largest square dance" held in a huge tobacco warehouse. Many of the servicemen who are now stationed in North Carolina are learning the steps and will doubtless spread the custom by taking them back home with them after the war.

Bascom Lamar Lunsford has come a long way from his traveling salesman days, for he is now a nationally known authority on American folklore. He once dictated from memory three hundred and sixteen ballads to members of the Columbia University staff. It is no wonder because for years he has gone on the trail of lost fragments of mountain ballads with all the persistence of a bird dog stalking quail. During this time he has discovered

(continued on page 21)

This is "London Bridge is Falling Down", one of the many gay figures practiced by these expert folk dancers. Note the men's plaid shirts and the girls' cute, white pinafores.

photo: Barbara Morgan

Sophie Maslow in an excerpt from her well-known theatrical work, "Folksay," based on the Carl Sandburg poem, "The People, Yes."

While There Is Youth

By DORIS M. HERING

EVERY field of the dance has its spectacular successes and its tragic failures. But in the last analysis these are not as important as that steady stream of youth which, each generation, pours its precious energy and enthusiasm into the dance.

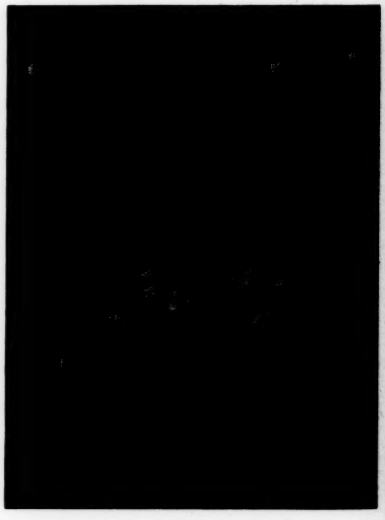
By the dreams, the devotion and the labor of youth, the dance is moulded afresh nearer to the pulse of today. Only in this way is the art of the dance kept vital and important.

One of the most interesting of today's youthful dance projects is the New Dance Group. This is truly a young people's undertaking with its young teachers, young artists, young ideals, and young enthusiasms. It was founded during the "Depression" for those who wanted to dance but lacked the funds to do anything about it. Imagine being able to take a full three-hour class consisting of Wigman technique, composition, and discussion, all for ten cents! Sounds like Utopia, doesn't it? But that's what the New Dance Group offered when they first opened their doors.

Despite the fact that the turnover was huge, they managed to accomplish some pretty wonderful things. Before long, little performing units sprang into being. Even though they worked on the inevitable shoe-string, they made their way in time on to such hallowed stages as the Civic Repertory Theatre, the Brooklyn Academy of Music, Town Hall, and the Center Theatre. These youngsters, for most of them were just that, wanted nothing more than to give the best possible dance performances to the largest and most variegated audiences possible, and they taxed their ingenuity in many fascinating ways in order to accomplish this.

Everyone remembers the early stark days of the Modern Dance when scenery and appropriate costumes were almost completely ignored. So much was left to the imagination of the audience that it was either non-plussed or exhausted at the end of a concert. The young artists of the New Dance Group had endured this type of fare themselves, and like all persons of tender years, they decided that it was up to them to institute a few reforms. Their first opportunity came in the form of a dance competition. Incensed by the atrocities of nascent Hitlerism they contributed a dramatic combination of verse and dance entitled "Van Der Lubbe's Head." The critics enthusiastically awarded it the first prize.

The importance of this successful experiment in the use of props and the spoken word in conjunction with movement can scarcely be overestimated. The audience benefited immediately through the increased intelligibility of the dance works as well as through their heightened dramatic power. This trend has now become firmly entrenched in the modern dance as the current day "dance theatre" and has given us such works as Sophie Maslow's "Folksay" and Jane Dudley's "American Morning."



Henrietta Greenwood, photographed by E. Leaf

The theatrical aspect of the New Dance Group is not the only one to show tremendous progress in the decade since its inception. The classroom side of the picture has also come a long way since the early "pioneer days." The sunny third and fourth floor studios at 9 East 59th Street are constantly a center of bustling activity. Business people, defense workers, college and high school students, and neophyte professionals find much to meet their needs in the unusually varied schedule of classes. In fact, the only type of person who is noticeably absent from the student roster is the dilletante.

Although the actual classroom training is rigorous and the discipline firm, the students are considered pretty important persons. All school policies, as well as the types and numbers of each class taught are determined entirely by the student's desires. For instance, a number of girls mentioned that they would like to try tap dancing. No sooner were the words out of their mouths, than Don Winclair (Assistant Dance Director of Skating Vanities) was invited to conduct a tap class.

photo: Earl Leaf

Jane Dudley, head of the Graham Dept., has choreographed "Harmonica Breakdown," which she does to harmonica music of Sonny Terry.

Last year, the faculty decided that something should be done to broaden the general scope of the young moderns and ballerinas. Pearl Primus, Jean Erdman, and Hadassah put their heads together and formulated an ambitious plan which they named somewhat austerely, "Ethnic Dance Studies." It consisted of a series of lessons designed to give the student a fairly good nodding acquaintance with Afro-Haitian,

photo: Gerda Peterich

Nona Schurman, who is an instructor in the Humphrey-Weidman technique, is assistant under Gae Foster at the Roxy Theatre.

Spanish, Hindu and Hawaiian techniques. One girl in the class discovered that she had a particular flair for Spanish dancing; another learned that Hawaiian did wonders for her figure, and all agreed that the course opened up a whole new vista to them from a philosophical as well as from a kinaesthetic point of view. In all probability it will become a permanent and popular part of the curriculum.

How often have you heard young dancers exclaim, "I have such a wonderful idea for a dance. If I only knew how to express it!" or, "I've composed a dance, but I need criticism and help in perfecting it."

The New Dance Group faculty believes that such needs should not go unanswered. No matter what his potentialities, the individual should be liberated from the frustration of unexpressed ideas and emotions. The only way to accomplish this is to make sure that his composing technique is tantamount to his movement technique. For this there are composition classes at all levels of development. The students acquire the principles of composition, and they put them to ample practice. No bit of choreography is considered too lowly to merit honest criticism by faculty.

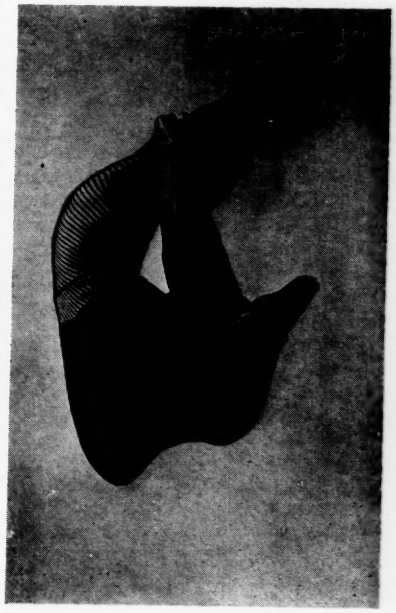
Although learning to compose a solo is in itself a thrilling sensation, there is nothing that quite matches the rich experience of being part of a group. That wonderful awareness of other dancers who depend upon you and on whom you, in turn, depend is a tremendously humanizing force. To give the girls this added dance maturity the "Production Unit" was born. The material, developed jointly by teacher and students, is conscientiously rehearsed with an eye toward performance on the fully equipped miniature stage which graces one of the studios.

Stage productions at the New Dance Group are not limited to one post-season tidbit. All through the year at regular intervals dancers and audience join forces in Preview Programs. Budding professionals, not necessarily affiliated with the group, try their wings for audience reaction and for critical opinions. Faculty members preview newly-created works that later make their appearance on the concert stage when the students present the results of their composition classes. All this is done in a spirit of intelligent camaraderie and helpfulness. The programs were originally designed as a dancers' proving ground, but they have gone so far in the training of an intelligent, tolerant audience that it is difficult to say which side of the footlights has benefited most.

(continued on page 22)

Pearl Primus, one of the originators of the "Ethnic Dance Studies" class, comprising dance techniques which range from Hindu to Hawaiian.

photo: Gerda Peterich



Kate Vaughan

or The Poetry of the Skirt Dance

By ARTUR MICHEL

KATE VAUGHAN would probably have been amazed had she been told she would take her place in the rank of dancers one must reckon as "great". The longer the stage had claim on her, the more pronounced became her inclination for acting, although she did not forsake her dancing until the very end. But almost every line that one reads about her dances is the echo of an irresistible fascination, a magic spell, that could not have been a mere figment of the fancy but must have been incisive reality. That will strike many today as almost incredible when they note that Kate Vaughan was not a prima ballerina of the serious type, but rather a dancer (and actress) in burlesque and extravaganza.

It was precisely in the realm of the comic, satirical and grotesque dance that she became the revolutionary figure such as she continues to live in the history of the dance. The closer the comic dance's adherence to tradition, all the more distinctly did her accomplishments in this domain reveal a unique, original, creative power. One might suppose that had she actually so compelling a personality, she would have had the urge to set as her goal the reform of the serious stage dance. But at the time that Kate Vaughan was growing up in England, the serious stage dance, the time-honored ballet, had in that country lost whatever it had possessed of artistic prestige. To even an ambitious young dancer as Kate Vaughan, it must have seemed a well-nigh impossibility to give a new artistic basis to this then decadent art. (The revolution brought about by Isadora Duncan and the work of Michel Fokine lay still far off in the haze of the future).

A Music Hall and Pantomime Dancer

Ballet technique and ballet style were in no wise strange to Kate Vaughan. As a child, she took dancing and acting classes together with her younger sister, Susie, from Mrs. George Conquest, whose husband was manager of the tiny but distinctive Grecian Theatre. Mrs. Conquest stemmed from the school of Marie Taglioni. She was a capable teacher and led her pupils — among them the later ballet master, Milano, and the much-admired clown, Flexmore —with extreme care through the details of her art. The critics were soon praising Kate Vaughan's extraordinary elasticity of limb and her wonderful suppleness and lightness: these qualities assuredly sprang from Kate Vaughan's innate ability but Mrs. Conquest doubtlessly contributed no little in their development. Not yet out of their teens, the two sisters danced and acted in various London music halls and shortly after, took smaller roles in theatres in and outside London.

This postcard from the collection of the New York Public Library's Theatre Division shows the autographs of the "Gaiety Quartette."

Kate was more or less twenty years of age (1872) when her actual theatre career was launched. From Miss Marie Litton's troupe at the Court Theatre, she came quickly to the fore. She appeared in a pantomime at Drury Lane and was immediately hailed as "a premiere danseuse of much skill and charm." As a singer, actress and chief dancer, she succeeded within the next two years in taking by storm the audiences of various London theatres. When

A dance rehearsal

in 1873 she performed in Offenbach's operetta "Eurydice" (Orphée aux Enfers) at the Holborn Royal Amphitheatre, she introduced probably for the first time that type of dancing afterwards grown to such popularity. In the Dance of the Furies occurring during the Hell Scene, she discarded, to the public's astonishment, the stiffened, outstanding short skirt known as the "tutu", and adopted long black skirts and black tights spangled with gold: a most daring innovation, which, according to Errol Sherson's account, drew crowds to the theatre.

But she returned to this novelty only after being engaged at the Gaiety Theatre in the summer of 1876. Meanwhile, her fame had reached such proportions that early in that same year she was called to the Theatre des Variétés in Paris to star in a special production. Her role was that of a spry, capricious minx. The piece proved to be a flop and was taken off the boards after only a very short life. But the critics had not been blind to the talents of the young English guest. "Miss Vaughan mimes with expression," went a review. "She is a blonde with lovely, sensitive features and a svelte waist, at once adroit and airy like a monkey and like a sylphide."

The Gaiety Quartette

John Hollingshead, manager of the Gaiety Theatre, was a great discoverer of talent. His company included at the time Nellie Farren whose indescribable *espieglerie* and *diablerie* combined with a dramatic fervor to beguile the Londoners over and over again. "No actress," we read in the memoirs of one of her London contemporaries, "for thirty years from the seventies was so beloved as Nellie Farren." To Hollingshead's theatre belonged Edward Royce, already recognized as an excellent burlesque actor and later alluded to as "the greatest dancer in England." In the summer of 1876, Hollingshead signed up Edward Terry, "the one comedian who endeavors successfully to give burlesque an artistic tone, and whose gestures are the wittiest imaginable" (to quote from a review of September 2, 1876). Kate Vaughan's development too had long since been under his observant eye.

Kate Vaughan in a typical Oriental number

In her first speaking part, as "Amy Robsart"

Now he joined her with these three top performers and thus called into being the celebrated "Gaiety Quartette" which for many years provided the main attraction of his theatre.

Kate Vaughan slid with the greatest of ease into this Quartette, for like her three colleagues, she was at once actress, dancer and singer. Nellie Farren, with her sprightliness and bubbling spirits, was the more important actress, although as a dancer, she, too, had her points. Kate Vaughan's forte was her dancing, but at the same time she was, as already noted by one of her earliest critics, a clever and piquant actress. In her singing, too, she was not to be outdone by the others. True, she had not a particularly strong voice, but she sang pleasantly enough to carry her songs across with effectiveness.

It was significant that she—similar to the other three principals—possessed the will and ability to raise the style of burlesque to a higher, comedy-like plane. All four, as a critic once remarked, "played into each other's hands with a spirit of repartee that was inimitable." In this manner, they created a "new school of burlesque."

Each of the four was a sharply defined personality in his own right. The two young women were able to vie with and complement each other precisely by their diverging natures. Miss Farren's restless vivacity and electric movements were a perfect foil for Kate

(*continued on page 29*)

A Canadia

The open door reveals a corner of the Alvarez's pleasant and inviting studio in Montreal

A studio dresses up and becomes a popular art center.

LIKE an hermitage separated from the rest of the world, this studio is situated on the top floor of an old building, previously the Art Gallery of Montreal at 1237 Phillip Square.

Strange as it may seem, this place is practically unknown to the public of the city because the team Alvarez and Carlotta founded it to be a private studio for their own practice and study. But painters, sculptors, etc., did not wait long to come back to their old Alma Mater. Soon a group was formed to exchange ideas on art and enjoy social dancing in old and modern form.

Young dancers working professionally or in various Army Shows insisted on obtaining material for their work. Many are now touring U.S.A. and Canada or teaching in their home towns. Alvarez and Carlotta have spent many hours helping to encourage these young artists and teach them ballet, character, exhibition and pantomime, while Mr. Roger Delmar, who studied many seasons with Mr. Jack Manning of New York, teaches tap.

Most of Alvarez and Carlotta's numbers express an idea. They build their own creations with ballet technique, with character and pantomime playing a great role in each. As an example, they have a phantasy that is a Dutch conception of Shakespeare's, "The Taming of the Shrew."

The decoration of the studio is unique. A blue ceiling with silver stars between large apricot colored beams gives in dim light the illusion of an open patio. Walls in plastic eggshell are covered with murals, delicate portraits of dancers. Three of

Left: The music nook, complete with piano, radio, and records, proves a popular rendezvous of frequent callers. Right: The "cabana" or "casita", gayly decorated, is a convenient dressing room. The mural depicting the Spanish guitarist can be seen on the wall to the right.

Dance Art Center

Photos: F. S. COBURN, R.C.A.

Alvarez and Carlotta, whose studio we write about on these pages, demonstrate one of their intricate tangos, the beautiful, "Adagio."

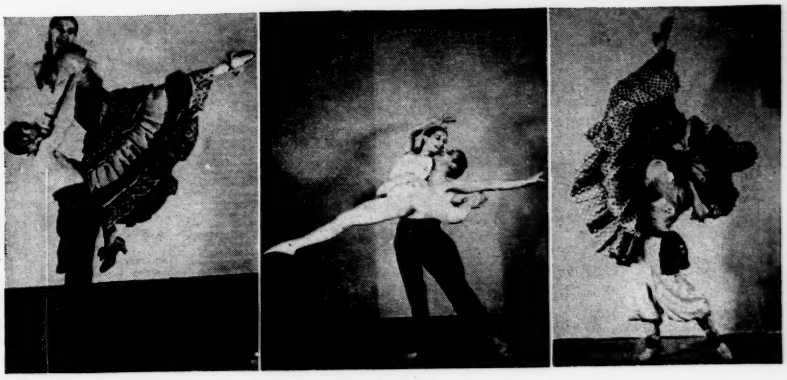
the large dance murals represent — A Zambra Gypsy dancer — A copy of the Spanish painter Zo's, "The Dance before the Bullfight" — and an Argentine gaucho of the colonial days, playing his guitar.

In a corner a little Argentine casa fully appointed is used as a dressing room for the dancers.

A large band of Spanish red with lines of black gives a warm finish to the decorations. Guitars and maracas here and there with large Mexican sombreros as lamp shades complete the picture. On the main wall a large oil painting by F. S. Coburn of the Royal Canadian Academy represents Carlotta in "Tango sous la lune." The costume is colorful with large clavellitos (carnations) painted on batik.

One remarks also a character head sculpture by Mr. McRay Miller also of the R.C.A.

Alvarez and Carlotta have always worked for their art in a true Bohemian atmosphere, and seem perfectly happy to spend the rest of their lives in the service of Terpsichore.



The tango begins with formal salutation of dancer to dancer, and swings into brilliant action. The Spanish dance steps such as the dipping corte, are contrasted with elaborate ballet lifts. These photos show a variety of smart, original costumes, and include one in practice clothes to show "lift" technique.

CAROL LYNNE

Carol Lynne, lovely skating ballerina of "Hats Off to Ice," now playing at the Center Theatre in N. Y.

THE MAD TRISTAN

Ballet International wound up its first New York season on December 23rd. The last and only premiere not reviewed in this magazine was that of the ballet, "The Mad Tristan". The title correctly implied the story . . . it was mad, fantastic. It is doubtful that this is what Wagner meant when he wrote this most beautiful of music scores. Dali's interpretation appeared to be something Wagner might have imagined in 1944, using Tristan as a vehicle to illustrate a Germany corrupted by a mad idealism, degenerated by years of strife into gradual oblivion.

The "Mad Tristan" is a fascinating theatre piece. The scenery and costumes are unique, eye-catching, as designed and executed by Dali. The orchestra, under the baton of George Schick, was in splendid form. Although Massine's choreography, as dancing, was very thin, it afforded an opportunity to Francisco Moncion to give a fine portrait of the bewildered Tristan. This splendid interpretation, added to his previous roles in "Sebastian", "Memories", and "Mute Wife" established this artist and ranks him as a top-notch character dancer. The performance of Lisa Maslova and Toni Worth as the two Isoldes of "Mad Tristan" were noteworthy.

The "Mad Tristan" is an attractive bit of theatre, commanding the attention every minute by its costumes, scenery, musical mood, and action on stage. Even if you do not agree that it is good ballet, it is good theatre, and as such, powerful enough to arouse continual interest. It would perhaps gain more interest if performed on a larger stage.

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Paul Petroff
Marc Platt
Eleanor Powell
Pearl Primus
Ruth Pryor
Janet Reed
Tatiana Riabouchinska
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News, Cues and Hullabaloos

KATHERINE DUNHAM'S "Tropical Revue" is playing a three-week engagement at the Century Theatre in New York City, N. Y., before starting on a nation-wide tour . . . ROSARIO AND ANTONIO completed their first American concert tour with a performance at the Needle Trades High School in New York on December 16th.

FRED ASTAIRE and GENE KELLY appear in the new M.G.M. movie, "Ziegfeld Follies" . . . ESTHER WILLIAMS does an underwater ballet in the same picture . . . FANCHON gave her first dance recital at the Barbizon-Plaza Hotel on December 17th.

The following appeared recently at the New York Stage Door Canteen: ALICIA MARKOVA, ANTON DOLIN, JEANNE JORDON, PEARL PRIMUS, PETER BIRCH, ELENA IMAZ and JEAN PERRIE . . . ALICIA MARKOVA and ANTON DOLIN also danced at the Hollywood Canteen before coming East to star in the "Seven Lively Arts."

The new Theatre of All Nations, Carnegie Chamber Music Hall, has been founded by artists of various nationalities with the purpose of promoting better international understanding through the medium of the arts by a series of weekly programs entitled "The World is Your Neighbor." The first dance performance was given by RAGINI DEVI with INDRANI and NAMORA.

JOSE CASTRO of Mexico, who had his own dance company which toured New England and the Middle West and who was producer and director of a Chicago figure skating carnival, is now a Pvt. in the U. S. Army. While stationed in Chicago he taught rumba, conga and ballroom dancing at the Service Men's Center. He is now a member of a medical detachment accompanying infantrymen on jungle patrols at advanced outposts near Rabaul in the Southwest Pacific.

A Children's Christmas Story was presented for the first time by LEOPOLD STOKOWSKI and the New York City Symphony at the New York City Center. ANITA ZAHN trained the sixty children from New York and New Jersey schools, who took part in the program. AUGUSTIN DUNCAN acted as narrator of the biblical story.

HENRY SCHWARZE and TRUDY GOTH gave a dance recital at the Paper Mill Playhouse. They also presented a ballet, "Romance in the Park," at the Malin Studios at a matinee given by American-European Friendship, Inc. . . . Henry Schwarze will have a featured dance role in the new Sigmund Romberg musical, "Central Park," which MICHAEL TODD is preparing for an early Broadway opening.

FREDA FLIER is replacing SOPHIE MASLOW when the DUDLEY-MASLOW-BATES trio goes on tour . . . They will open in New York at the Needle Trades High School on January 20th, followed by an appearance on January 21st in the YMHA series.

PEARL PRIMUS will appear as guest artist at New York Times Hall, January 11th and 12th, on a program of Hindu dances by HADASSAH and JOSEPHINE PREMICE, who will sing voodoo and carnival songs of Haiti . . . LA MERI and her NATYA DANCERS gave two performances on December 19th and 20th, of "Chitra" a dramatic play interpreted by classical Indian hand-postures and incidental Hindu temple dances . . . NIKOLAI DJAYA, DEVI DJA's new partner is now dancing with her and her DEVI DJA DANCERS at the Sarong Room in Chicago. They also appear in MGM's new show, "The Picture of Dorian Gray."

DELAKOVA and BERK will give two concerts on February 3rd and 4th, at the Master Theatre, 310 Riverside Dr., N. Y. They will present two new works, "V . . . - Mail," a dance story with G.I. motive to music by Gershwin; and a Jugoslavian folk story, "The Lonely Women," based on a chapter from "The Native's Return," by Louis Adamic . . . The NICHOLAS BROTHERS appeared with the GAE FOSTER ROXYETTES in the Roxy holiday stage show.

Nora Kaye

(*continued from page* 5)

progress to the other students, I fancied myself an accomplished ballerina."

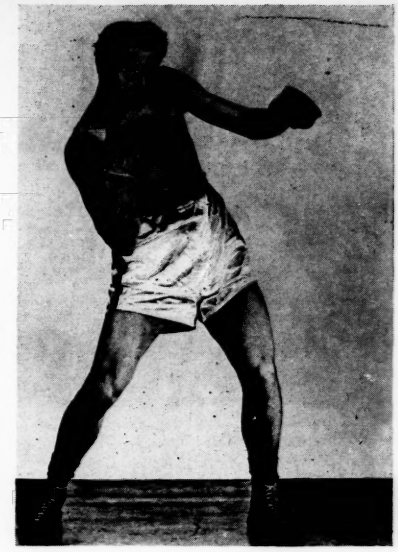
"When did you get over this fancy?" I inquired jokingly.

"That same season," replied Nora. "When we started to learn pirouettes I was awful! Barely one turn could I execute without falling over. I was no longer a prize pupil and down went my ego! But I was determined. After class I would go home and practice pirouettes until I became so dizzy and sick I couldn't stand up. The nausea didn't completely disappear until I finally mastered the secret of a good pirouette. I found it was mainly keeping a straight back and not applying too much force in the preparation.

"One time," reminisced Nora, "In one of the children's ballets, I was a gnome and was held over a flame by Martinelli, because I was a lazy gnome who wouldn't make gold. I was supposed to scream lustily while being scorched but I didn't do it at the performance. The conductor and stage manager were both furious! When an explanation was demanded, I assured them that a dancer was only supposed to dance and not to make a noise. So back to classes I went with no more performances to interrupt my studies."

At fourteen Nora went into the resident opera ballet company, and a year later joined Balanchine's American Ballet which had replaced the regular one at the Met. She remained with Balanchine's company for a year and then took time out to study with the great Michel Fokine. It was during this period that the Modern Dance vogue was at its height. Hardly anyone studied ballet. As a result there were few students in the ballet classes. Fokine became interested in Nora and gave her a scholarship.

"Those were wonderful classes," said Nora. "And I learned so much. Mr. Fokine explained his theory of the dance and told how he helped ballet evolve from the traditional, stylized movements to the freedom



Versatile Valya Valentinoff who dances in the musical, "Follow the Girls," started the new year with another heavyweight boxing match at the Jamaica, Long Island ring.

that it enjoys today. He rehearsed the more serious students in many of his ballets. A highlight of his teaching was the classes of improvisation. Each student was given the opportunity of self-expression in her own interpretations of music."

Nora had a varied stage career before dancing with the ballet. She was in Florence Rogge's "Virginia" at the Center Theatre, danced at Radio City Music Hall in "Great Lady", "Stars in Your Eyes" and at the International Casino.

"These," said Nora, "were just jobs to help keep up my studies, and to give me what stage experience they could. My real ambition was to join a ballet company."

In the fall of 1939, Nora joined the Ballet Theatre as a member of the corps de ballet. That old spirit of competition entered again and she was determined to make good. She worked tirelessly and made it a point never to be late for a rehearsal, performance, or class.

"Mr. Tudor was company teacher and the benefits I derived from his teaching were manifold."

Following this, Nora received a bit in "Les Sylphides," another in "Swan

(*continued on page* 26)

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Jan. 30—Travel
Jan. 31—Springfield, Ohio
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Feb. 17—Pittsburgh, Pa.

CORRECTION

DANCE Magazine certainly gets perused. The December issue was scarcely off the press before we were apprised of several editorial mistakes. Due to conditions preceding a change of staff, these errors did slip through. Our apologies to Miss Toumanova for printing her name Tatiana instead of Tamara (pages 3 and 36); to Earl Leaf for referring to his remarkable photograph of Marion Keats in an attitude as an arabesque, (page 23); to Constantine for omitting credit lines on his lovely portrait of Nathalie Krassovska (page 16) and the poses of Toumanova and Alonso in arabesque (page 36); to Earl Leaf for omitting credit line under the photo of Yvonne Patterson (page 36); and to Ballet Russe de Monte Carlo for the statement that it had offered no new ballets during the fall season. (Editorial, page 2, should read, "No new ballets of lasting interest were shown.") As for the spelling of Preobrajenska, Kchessinska (page 33) Tchernitcheva (page 11) we can only blame our Russian typewriter for following too exactly the copy submitted by the contributors of the two articles in which the names appeared.

MAIL BAG

Enjoying everything about DANCE Magazine. I have only one complaint —it is entirely too small. I have found every article of great interest bar none.

Yours truly,

RITA FULLHARDT

Today the DANCE Magazines and programs arrived. I can't tell you how much I enjoyed receiving them. I will soon start reading them from cover to cover. I note there are a number of interesting items on the ballet.

Here in India I have witnessed a number of dances. These dances are usually given on the various festivals. Last week they celebrated the Puja holidays, where they danced to their goddess Durga Puja. I remember a few years ago in the States seeing Uday Shankar, a world-renowned dancer. I hear a lot about him here among his people.

Comin' Round

(*continued from page 9*)

many songs which had been thought lost forever, but which have survived in the fading memory of some elderly occupant of a remote mountain cabin.

Lunsford was honored by an invitation of the White House to stage a performance for the King and Queen of England when they visited the United States. He said he saw his dream of recognition come true in full when the champion team from Soco Gap, swung into the old figures one after the other, Wagon Wheel, Ocean Wave, Dive and Shoot the Owl, London Bridge and King's Highway, while expert caller, Sam Queen, sang out the century old calls.

The fiddlers tap their feet to help keep time to the music at the Asheville Festival.

MAIL BAG

(*continued from page 20*)

A friend wrote me that he saw my letter in DANCE Magazine. Would it be too much trouble to send me an extra copy?

If there is anything I can do for you here, please don't hesitate to call on me. Do you think a troupe of the best dancers from India would be appropriate to present in America?

Thanks again and looking forward to meeting you when I return to New York.

PVT. JACK KUSTINA

* * *

Thanks loads for the many happy hours your magazine affords me while I am away.

A. J. PISCHEL
U. S. ARMY

Dear Miss Marsh:

I find life very interesting trying to divide my time fairly between my one hundred and forty pupils, and husband and home.

So, you see, my studio isn't news: I just work hard with my students and try to teach them good dancing without the graft and politics I have observed in some schools.

I enjoy my Manning tap routines and should like to feel free to seek your advice on other routines or matters which arise in the life of a dancing teacher. Being so far from 42nd & Broadway, as you say, I enjoy my DANCE Magazine or any bit of news from the dance world.

Thanks again for your friendliness, and though I have no news of recitals this year, (as I didn't have one) I hope to fulfill a couple of dreams next spring.

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While There Is Youth

(*continued from page* 11)

This wonderful air of tolerance and helpfulness is not a temporary manifestation occasioned by the performances. It stems from the atmosphere that is created in each and every class, each and every day.

Whether the course be fundamentals, Graham, Humphrey-Weidman, Holm, in the modern or ballet, ballroom or tap, each student, regardless of his aspirations, is given individual attention and constructive criticism. Many times after class hours, eager little groups cluster around the instructors to get just that little added explanation that saves hours of incorrect practice. And the instructors, despite the fact that they are exceedingly busy young people, welcome this opportunity for closer contact with their students.

The Graham wing is headed by Jane Dudley and Sophie Maslow of the Dudley-Maslow-Bates trio. The Humphrey-Weidman section is headed by Nona Schurman, who has recently been appointed assistant to Gae Foster at the Roxy Theatre. One of the ballet instructors is Milton Feher, formerly of the Ballet Russe, and currently being seen in "Song of Norway." Among those teaching fundamentals of modern dance we find Pearl Primus whom New York audiences have seen at Cafe Society, the Belasco Theatre and the Roxy.

Despite the fact that it tries to get the best in every field of the dance, the New Dance Group has not forgotten the ten cent lessons of its youth. The working girl mentioned at the beginning of this article would find that she could now study one hour a week at an average cost per class of 56¢, but if she elected to study as many as eight hours per week, the average cost would be only 35¢. If her interest and ability were considerable, and if her purse were the reverse, she could audition for one of the numerous scholarships offered each season.

If you ask the New Dance Group pupils what strikes them most about the school, they are apt to say that it has become such a vital force in their lives that they don't know where the classes leave off and life begins. Their enthusiastic attendance at the Saturday night parties is ample evidence of this. These parties afford them the valuable stimulus of social contact with the faculty members, as well as with outsiders interested in the dance. The entertainment is donated by up-and-coming young artists in every field from boogie woogie to ballet. Often we find the audience so carried away by the informality of the occasions that they join in on refrains or tap their feet energetically to some new and strange rhythm, and don't think that the performers don't love it.

Since the war the most assiduous and grateful Saturday night guests have been members of the Armed Forces from all over the world. They seem to find "that certain something," which might best be characterized by the words of a young soldier in one of the recent audiences. He turned to his companion and remarked, "You know, it's the funniest thing, but when a group of artists get together and work and teach for the sheer joy of doing so, the output both personally and in their pupils, is vigorous, healthy, and completely in tune with the times.

"It's places like this that give us confidence in the dance in America and in youth in America—that give us something to come home to. I wish it all the luck in the world."

And so do we.

Lili Mann, who is an instructor in the Martha Graham techniques at the New Dance Group.

photo: Earl Leaf

Toumanova

(*continued from page 4*)

music after seeing her dance, twice more than before. Mamma decided that I must study the ballet, but the problem was that if Mamma said that I should become a ballet dancer, Papa would say, 'No.' To turn him around on her side, she said, 'Our daughter should be educated in Paris. She must have the best.' "

Papa agreed. They arrived in Paris when Tamara was five years old, too young to start academic schooling. So Madame Toumanova took her to Olga Preobrajenska's Ballet School for dance lessons. Madame Preobrajenska did not believe in training children so young and would not accept Tamara.

"She is a lively child," said Preobrajenska, "She looks intelligent but she is such a baby. What can I do with her?"

"Mamma pleaded," said Tamara, "to please try me out maybe I can do something."

Preobrajenska finally gave in saying, "I'll permit her to come to class and learn what she can by watching. But I won't teach her. She is too young."

"There were so many magnificent dancers in that class," continued Tamara. "They would do a step and there I was too, trying to imitate like a little monkey. I remember trying to do fifth position. I couldn't understand how that could happen. I put my feet in the wrong direction."

At the end of the first class, Preobrajenska told Tamara that she could come again the next day. It was then that Tamara knew that Ballet was going to be a vital part of her life. Mother and daughter were very excited and went home to plan what they would do next.

"There were no shoes in Paris to fit my tiny feet," said Tamara. "I was a very small, little girl, so Mamma made my first ballet shoes and little tunic."

At the end of three months, Tamara was able to dance on points without any difficulty. Preobrajenska, noting the child's talent and perseverance, took her in hand and began to give her regular lessons.

"We were very poor then, but Preobrajenska never knew it. One day she

(*continued on page 24*)

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Toumanova

(*continued from page* 21)

saw Mamma carrying me under her arm in the rain.

" 'Why are you doing this?' she cried. 'It is very good exercise,' said Mamma, who was always very proud."

Pavlova came to Paris one year to give a benefit performance at the Trocadero for the Red Cross. She would always make a round of the Ballet schools in search of talented pupils to place in her charity shows, thereby giving them an opportunity to display their talents to the public. At Preobrajenska's, she saw Tamara dance.

"Who is she! where did you find her?" exclaimed the great dancer.

"I don't know," answered Preobrajenska, "Her mamma brought her to me."

"When I was presented to Pavlova, I bowed and did everything proper" continued Tamara. "When she asked would I like to dance in her performance, I said 'yes.' You can just imagine, Constantinouchka, (friendly Russian for Constantine) how all the other mammas who were sitting there were burning with anger."

Tamara made a sensation by dancing a polka by Liadov. At the conclusion, Pavlova kissed her and presenting her with a bouquet of red roses said, "You have everything that it takes to make a great ballerina, but what a lot of hard work and suffering you must go through!"

"How true her words were," said Tamara.

When she was twelve, George Balanchine brought Col. de Basil, who was seeking a ballerina for his company, to see Tamara dance in class. Upon introducing her he said, "This is your new prima ballerina!"

"De Basil almost fainted," related Tamara. "After handling more mature and much more famous ballerinas, it must have been rather shocking to see me."

Col. de Basil's Ballet Russe de Monte Carlo opened at the Champs Elysees in Monte Carlo, the first company to appear there after Diaghileff's death. Tamara danced in "Sylphides," "Swan Lake," "Cotillon," "Concurrence," "Petrouchka," and "Firebird." By the time the company appeared in Paris, Toumanova was the talk of the ballet world, and truly, the first of the "baby ballerinas." Balanchine was maitre de ballet, choreographer and artistic director.

"I must say that George was wonderful," said Tamara, "Because he not only encouraged the dancers, but other choreographers as well."

When Balanchine left de Basil's company, Tamara went with him. He organized a group called "Ballet 1933." They had a season in Paris and another at the Champs Elysees in Monte Carlo. From there they went to London where they appeared at the Savoy. De Basil's Ballet Russe was playing at the Alhambra at the same time.

Unknown to Toumanova, Hurok was negotiating with de Basil to bring the Ballet Russe to America. One stipulation was that Toumanova must be in the company. De Basil was willing, but would not pay Tamara the same salary she was receiving from Balanchine. Hurok insisted but De Basil stood firm on the salary situation. Hurok finally saw to it Tamara was with the company.

After one of the most brilliant careers in the history of ballet, Toumanova appeared in the film version of "Capriccio Espagnol" for Warner Bros. She then received so many screen offers that she didn't know which one to accept. A disturbing factor was the fact that the offers were all so lucrative, but artistically there was nothing.

"The producers all said that I was going to become a great star," said Tamara, "But no one explained how. Casey Robinson offered me the most substantial proposition. Not so much money as the others, but Mr. Robinson can tell you better."

"I was firmly convinced of two things," said Mr. Robinson. "One, that she must be presented as a star. She was too important in the artistic world to be introduced otherwise, and that nothing must be done to damage her great position in the ballet. I felt that it was a world that she should never drop.

"Second, I had a firm conviction that she should not dance in her first picture. You see, I have had a great deal to do with developing new personalities on the screen. I thought of her whole career, rather than of one picture only. If you were to make a picture with Toumanova, the ballerina, in it, it would be a box office success and nothing more. I think that she is the finest natural actress that I have ever run across. I was thinking of her career as an actress and as a ballerina too. Therefore, I felt that in introducing her to a new audience, whatever sacrifice in the relative success of her first picture, or whatever disappointment to her ballet fans, it was most important to introduce her as a dramatic actress. When the public accepts her as an actress, then she can dance in pictures."

Toumanova added, "I am most happy, happier now than I ever was because I have learned so many things from the pictures that are helping me in my dancing. If you have a strong technique and can dance with feeling, then you are an artist, but if you don't have a calm assurance about you then you are absolutely lost. Now that I have learned that, dancing is much easier."

When she danced "Giselle" for the first time in the Metropolitan Opera House, Toumanova explained that she had learned to appreciate it not only from the dancer's but also from the actress' viewpoint. She talked mentally through her part and built it into a characterization.

"As you know," said Tamara, "this is a most difficult ballet. In the first act, Giselle is a country girl, a peasant, but the choreographer makes her come out with turned out feet and toe shoes. The second act is an impersonation of a dead girl. Here the choreographer gives her the most perfect technical dance steps. Actually, you are not the dead girl, but the spirit of the girl. The spirit has to dance and because the audience is watching you, you have to dance to your perfection. You cannot be in a ballet without really dancing it."

"How do you feel about Hollywood?" I asked.

"People thought that Hollywood would cheapen and spoil me," said Toumanova, "but not only did it fail to spoil me, it improved me. You can live in a place like Hollywood and still have your own life. If you have it in you, a love for certain fine things, you can improve yourself anywhere. It is a natural thing that I improved there. The scenery is magnificent and I believe that flowers, trees, loveliness of country, gives one a certain amount of cleanliness. There I had time to listen to music and to read all the fine literature that I never had the time for before."

When I asked Tamara what she wanted most from life in the future, she answered, "Three things. One is to be a ballerina. Second, to be an actress, and third, now that I am so happily married to Casey Robinson, I want to stay that way."

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Nora Kaye

(*continued from page* 19)

Lake" and then danced as the girl with the green dress in "Lilac Garden."

"One day," continued Nora, "Mr. Tudor offered me the part of the Russian ballerina in 'Gala Performance'. I was overjoyed! This was the opportunity that I had been waiting for. A big step out of the corps de ballet and into a leading role!"

Then followed weeks of seemingly endless rehearsals and coaching. Aside from the technical demands of the role, there was also the characterization.

"For the first time in my life," said Nora, "I was to be another person. Instead of dancing an impersonal variation, I had to be the Russian ballerina with her mannerisms, temperament and character. So thorough was Mr. Tudor's training that by the time I gave MY gala performance, I felt as though I had known the Russian ballerina all my life.

"Then came the queen of the Wilis in 'Giselle', the pas de quatre variations in 'Princess Aurora', and for the culmination, the role of a lifetime, Hagar in 'Pillar of Fire'.

"I found I had never known how hard work could really be until we started to rehearse 'Pillar of Fire'," said Nora. "Each step had intense psychological thought and feeling behind it that had to be projected to the audience. It took months to create the ballet, but Mr. Tudor was the personification of patience and understanding throughout. When 'Pillar of Fire' was premiered, the audience reaction was astounding. Not once did anyone applaud after an exciting passage was executed. Instead, they were so quiet that one could hear the proverbial pin drop. But at the finish, the house went wild. When Mr. Tudor pushed me on the stage for the first solo bow of my life, I was so filled with emotion that all I can remember is a bare stage and deafening applause."

Today as a prima ballerina of the Ballet Theatre Nora has many star roles to her credit including the leading part in "Aleko", "Princess Aurora", "Swan Lake", "Dim Lustre", "Lilac Garden", "Gala Performance", "Capriccio Espagnol" and "Pas De Quatre". She recently added "Romeo and Juliet" to her extensive repertoire. When Markova suddenly became ill last season, Nora had only thirty-six hours in which to learn the part of Juliet.

"Luckily for me," said Nora, "I had Hugh Laing for a partner. Without his encouraging and splendid support, I doubt if I could have gone through with it."

Bright, young and full of joie de vivre, Nora sat with the attitude of a person who takes her work but not herself seriously. When I asked her if she was adept at any of the outdoor sports, she laughingly replied, "I can't play tennis or golf, can't ice skate or even play ping pong. In fact, just name any sport and I can't do it.

"You see," continued Nora, "I worked so hard to perfect my dancing that I devoted what free time I had to going to museums, and art galleries and to reading to broaden my outlook. I see almost every play and love good music. On the strenuous road tours, when there is no performance to give, I love to relax in a movie. I'm not exactly an outdoor girl. Dancing is about all the exercise I need to keep physically fit."

All this from a girl who has come a long way, the hard way, from the corps de ballet to prima ballerina in five years. It only goes to prove that if one is persevering, conscientious and determined, it can be done.

photo: Earl Leaf

Lydia Lopokova snapped at the Bretton Woods, N. H., International Monetary Conference, to which her husband, Lord Keynes of the House of Lords, was chief of the British delegation.

The March of Dimes

THE drive to combat Infantile Paralysis is a great and noble undertaking. The opportunity to contribute time, money, and effort to help those afflicted with infantile paralysis comes to us again this month. Let's get together and everyone in the dance profession join the March of Dimes.

Dance schools the country over have done great things in restoring life and movement to paralyzed limbs, through dance instruction. Many reports have come to our editorial room from teachers who have helped youngsters gain strength by dance exercise. Nana Gollner, the great ballerina, was one of those crippled in childhood, and who recuperated through dancing lessons.

Yet, dance exercise alone does not do the job. Many other things are necessary . . . medical attention, scientific research, funds to help in every phase of the care and cure of the victims of infantile paralysis. Let's all give, to our full ability, to make the Drive a big success.

RUDOLF ORTHWINE, Publisher

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

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Kate Vaughan

(*continued from page* 13)

Vaughan's ladylike grace and elegance, although the latter's "singular witchery of style" also came in for its share of fame.

A New Dance Ideal

It was this music-hall and burlesque dancer who granted the stage dance of her time a new ideal, the ideal of a "modern" grace and refinement. Kate Vaughan did away with every trace of exaggerated emphasis and excesses of every species. She never was seen in the cancan, that spicy dance which at the time of her youth was fast becoming a sensation of the London theatres and, as a matter of course, found its way also onto the stage of the Gaiety. She turned away from the ballet for which, in her day, the dance had become little more than a display of acrobatic technicalities, a p a r a d i n g of breathtaking legwork, foot-trills and body turns and spins. On the positive side, she was the first dancer who sought to give the stage dance that which came to be the ideal of all the arts in the later nineteenth century, namely naturalness, or what emerged as "realism" in literature and "impressionism" in painting. She avoided in her dancing all forced over-brilliancies and distortions, as well as all banal affectation. To her, the dance had to have as its basis and medium a light, simple, natural and at the same time, noble and unobtrusive grace.

But her aim was not—to define more exactly her particular notion of "grace" —toward a poetic-romantic manner of moving, but rather a grace that the audiences would wish to see in their own social surroundings and that would serve the ladies of society and the woman of the world. This was obviously one of her prime reasons for discarding the abbreviated gauze skirt, which laid bare to the ballet admirers all the danseuse's technical virtuosities and acrobatic feats. By the same token, she brought back to the dance the ankle-length skirt.

This longer skirt enabled her to impart to her dance a then unheard of new character, the picturesque play of the gown's lines and folds, which was something that the dance in tutu could never effect. It is this quality that, in watching her art, recalls to us the dancers of antiquity, particularly t h e women of the Tanagra Era. As to where Kate Vaughan drew the inspiration for dancing in long skirts is somewhat of a puzzle to us. Too, we cannot be absolutely sure if she herself was the originator of the Skirt Dance. J. E. Crawford Flitch asserts that the ballet-master John D'Auban and his sister introduced it some time before Kate Vaughan ever showed it to the public. But this question is of little consequence. What matters is that it was Kate Vaughan who, t h a n k s to her genius, elevated this dance-form to a true work of art. Probably she did study the representations of dance in the art of the ancient Greeks and thus discovered the aesthetic beauty of swaying long folds. The natural grace of her movements allied with this picturesque flow of her garments constituted her dances' special eye-fascinating character, their "modern" style.

The Skirt Dance in the form created by Kate Vaughan involved an endless variety of possibilities. It could be performed equally well in a theater-piece concerned with present-day living as within the framework of a fantastic, fairy tale plot. (Some of her most acclaimed dances adorned such "burlesque dramas" as "The Forty Thieves" and "Aladdin, or The Sacred Lamp".) By way of mention, she by no means had contempt for a precise and all-embracing mastery of technique. She herself had gone through the arduous training of the "classical" dance. But, in permitting the long skirt to drop over her shapely legs, she denied herself the use of this technique for its own sake. Only because this finished technique was at her command, could she afford the new style with its discreet grace and picturesque beauty. For even if the technique was employed in the most imperceptible and unostentatious manner, it had by all accounts to be at hand.

What she brought to this technique that was hers alone was an art of moving the torso and the arms, unknown to the ballerinas of her day. True, setting the upper body in motion was not a thing carried out for itself but was used only so far as was necessary to give the arms the beautiful flow of movement that would harmonize with the fluidity of the dress's lines. Her body seemed always "in repose", even with the liveliest figures of the arms and the most rapid rhythms of the feet.

Occasionally, by the way, she borrowed single steps from the stage-rave of the period, the "Step Dance"; but she revamped them with her unerring sense for style and elegance and blended them with the other movements making up the material of her dances.

Burne-Jones and Ruskin in Rapture

Thus even to the most hardened, sophisticated theater-goers her type of dancing appeared—as expressed much later in one of the numerous obituaries —"much more attractive in its smooth glidings and dainty management of long skirts than any of the light-clad pirouettings and posings which had hitherto been in vogue."

Reginald St.-Johnston, who in 1906, just a few years after Kate Vaughan's death, wrote a *History of Dancing,* dubbed her "the greatest dancer of her time, the inventor, the creator of all that is best in the dancing of today." He queried: "This skirt-dancing, what is it?" And he gave this ecstatic reply: "A vision of laughing eyes and twinkling feet, a swift rushing of floating draperies through the air, a twirl, a whirl, now here, now there, yet all with a certainty and precision whose very apparent absence declares its art; then, as the music slows down, a delicate fluttering, like a butterfly hovering among the flowers, and lastly, as a soft, falling snowflake, silently she sinks to the ground."

During Kate Vaughan's lifetime, Edward Burne-Jones could be counted as one of her most ardent admirers. He was fond of c a l l i n g her "Miriam Ariadne Salome Vaughan." Again and again—as his wife relates in her Memorials of Edward Burne-Jones—"he went to the Gaiety Theatre when "Aladdin" was being played there by Terry and Nellie Farren and Kate Vaughan who amongst them turned the burlesque into a bewitching farce, and, so far as Miriam Ariadne Salome was concerned, i n t o a beautiful spectacle . . . Never shall I forget seeing him [Burne-Jones] and Ruskin fall into each other's arms in rapture upon accidentally discovering that they both adored her."

Kate Vaughan's black gloves and

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Kate Vaughan

(*continued from page* 29)

stockings, her slender shapeliness and elegant costumes dazzled London; but, remarks a chronicler of the era, "her pensive face, dreamy eyes and poetical dancing made her not only the object of adulation in the playhouse but the fertile subject of conversation in the gilded salons." Indeed, during a certain period, London society found in Miss Vaughan's private life appetizing bait for their avid curiosity.

In the autumn of 1878—it was the time that saw her in the first blossoming of her fame—the Honorable Frederick Arthur Wellesley, a son of the first Earl of Cowley, arrived in London. He was then with the British Embassy in Vienna. Previously he had been military attaché to the Embassy at St. Petersburg and had married there the young daughter of the ambassador. But the marriage had not proved a happy one and after only a couple of years, the pair was seldom seen in each other's company. The man Wellesley was a striking admixture of aristocrat and bohemian; he took a lively interest in the arts and was very active in social affairs. In 1881, John Hollingshead visited St. Petersburg. There he was met by Wellesley and the two set out on a trip that took them through the whole of Russia. They stopped off at such centers of culture as Moscow, Nishni Novgorod and Orenburg. The following year, the Colonel was seized with the idea of founding a swank "Social Club", where balls and concerts, music-hall and dramatic performances would be provided every week. The club had an auspicious start, with the Prince of Wales as president. Under Wellesley's management it scored a brilliant success.

When Colonel Wellesley sojourned in London late in 1878, he was no longer living with his wife, but—all this we glean from the account of the divorce proceedings—was putting up at Ling's Hotel in Bond Street. He visited Mrs. Wellesley from time to time and escorted her about. But there was talk that he was attending the Gaiety Theatre with rather curious frequency and was quite frank about his admiration for Kate Vaughan. Miss Vaughan was then enacting Zerlina in the burlesque "Young Fra Diavolo." One of her dances executed with Miss Farren was, in the words of a critic, "as near to perfection of grace as possible."

When she played her next role, "The Bohemian Gyurl," in March, she had just behind her a brief stay in Vienna whence Colonel Wellesley had accompanied her back to London. He now left his wife for good and made no secret of his relationship with Miss Vaughan. In December 1879, the couple took up residence at 5 Adelphi Terrace — according to the maid's testimony in the divorce hearing—"as man and wife." Two years later, the Wellesley's marriage was legally untied. And after another two years, Colonel Wellesley and Kate Vaughan took the nuptial vows.

From Burlesque to Legitimate

In the middle of this crisis of her life, Kate Vaughan did not shy away from giving a new turn to her art. Although, since her very first appearance at the Gaiety Theatre, her popularity as an actress, singer and dancer of burlesque had mounted from year to year, she was now after laurels of an entirely different sort. This artist of gentle, delicate expression craved for a genre in which she could project her individuality free from any restraint. She had the courage to bid farewell to the scene of her triumphs and challenge the footlights of the spoken drama. And remarkably enough, in this province too, her ambition was crowned with signal success, even if she may not have invaded the hallowed circle of first English actresses. Needless to say there were some critics who shook their heads at her determination to give up a line of endeavor in which she excelled, for one in which, for their money, she could never hope for anything beyond mediocrity. It wasn't long, however, before the cynics were silenced.

As little as the chronology of her achievements as a burlesque dancer, can the history of her dramatic feats be traced here. To her spoken roles, she brought along from her Burlesque days not only the grace and delicacy of her movements, but also her singularly natural manner and her very personal, unconscious humor. When she executed with considerable aplomb the part of the adventurous heroine in Colley Cibber's comedy "She Would and She Would Not," a critic lauded her as "shining in Old English comedy almost as brightly as she does in choreographic extravaganza."

In due time, she dared to essay one of the most famous roles of English dramatic literature, that of Lady Teazle in "The School for Scandal." To cite one of the many critiques: "Miss Kate Vaughan's reading of Lady Teazle is one of the most original, and in many points most satisfactory of the many modern readings of the part . . . But the minuet, with its old-world grace, its lightness, its buoyancy, and its inexpressible suggestion of poetic charm, is a thing to be seen."

But Kate Vaughan never ceased dancing in her very distinct style. In May 1885, the most talked of dance work of the era, Luigi Manzotti's magnificent grand-scale ballet, "Excelsior", was produced at Her Majesty's Theatre in London. The prima ballerinas were Italians of the highest repute. First to assume the leading part was Adelina Rossi; she was followed by Giovannina Limido. When the work was going into its second half year, Kate Vaughan was engaged to perform a dance in Turkish costume in one of the last scenes. Here is how the "Illustrated London News" reacted to this:

"What a wonderful thing is individual attraction! This self-same ballet has been running now for many months. Two Italian dancers of the first excellence have exerted themselves with praiseworthy enthusiasm night after night, and performed heroic acts of endurance but the public have never shown any marked and strong delight in an excellent entertainment until an English artist and dancer floats on from the wings and tantalizes her admirers with scarcely five minutes of the poetry of motion. Miss Kate Vaughan's charm is evidently irresistible . . . She does not beat the stage with her feet; she floats about it. Others perplex themselves with effort; she glides unconsciously. With her it is not a dance but a dream. That one short spell of "airy fairy" movement is worth all the superhuman effort of a Limido and the wondrous gyrations of a Cecchetti—excellent as they both are."

Very often, when the role she was acting did not afford her an opportunity to dance, she made up for this by

pinning on a special dance-scene at the end of the performance. In the amusing comedy, "The Little Viscount," by Hermann Vezin she electrified the spectators by her "arch vivacity and mercurial spirits." But then they got a dose of her dance artistry which event induced a critic to pen: "When her attractive impersonation of the Viscount has been capped by her indescribably bewitching monologue dansante, 'How It Happened,' in which she waltzes as only Kate Vaughan can waltz, she has fairly, and quite deservedly, brought down the house."

She danced as long as she appeared behind the footlights. Mark E. Perugini relates: "Shortly before her death I saw her dance at a concert on behalf of the various charities which arose out of the Boer War; and all the art and all the charm which had made Kate Vaughan a stage influence in her time, were as amply evident as when she had first delighted us some twenty years before."

The Skirt Dance from Splendor to Tatters

The imprint Kate Vaughan left on the dance of her day was of incalculable dimensions. The elongated skirt confirmed even more clearly with the passing of years that it was no accidental discovery but rather a medium of a new, timely dance-style, a vehicle for conveying to the dance a novel grace and dignity.

Skirt dancing became an English sensation, and soon too the rage of France and finally of all Europe and America. Competent and incompetent alike exploited it with the view of helping to make their names. But only a scant handful succeeded in maintaining it at the artistic heights to which Kate Vaughan had nurtured it. Figuring chiefly among these were Lettie Lind, Sylvia Grey, Alice Lethbridge, Mabel Love, and perhaps one might include Katie Seymour. Lettie Lind and Sylvia Grey were the first to offer the Americans a taste of the new dance that hid from the spectators all that they had been accustomed to feast their eyes upon.

The two landed in New York in November, 1888 along with the Gaiety Theatre Company. In utter astonishment, "The Theatre," a contemporary periodical, exclaimed: "The two young women who dance do not show their legs, and very little of their breasts. They dance—well, they execute the poetry of motion. They are graceful and tantalizing." The same publication, a few weeks later, pictured Lettie Lind's art with the rhapsodic words: "And when she [Miss Lind] dances! Why, there is a little birdlike twist of the head, and a motion of skirts that ripples like the sunlit froth of the sea!" As for Sylvia Grey, one has but to turn to the observation in the London magazine "Savoy": "Sylvia Grey's dance is perfect from the waist upwards, swanlike in the holding and slow movement of the head and neck, exquisite in the undulations of the torso."

Alice Lethbridge's most applauded number was her "Waltz Movement". This dance, so Reginald St.-Johnston depicts it, "consists of, while still dancing the ordinary waltz, suddenly bending the body backwards, till it is almost at a right angle, and in this position slowly rotating the body around its own axis, making all the correct steps of the dance, and moving round in a big circle the whole time. The swaying of the body in slow time to the rapid movements of the feet, and the effect of the waving skirts, lend an air of grace to the dance such as has seldom been equalled."

Finally there was Mabel Love, who when scarcely more than a youngster, won fame as principal dancer at the Drury Lane pantomime. Her success was brilliant enough to carry her over to Covent Garden as soloist. Here she performed in various ballets — never dancing "sur les pointes." She wound up her career as a dancer after touring America in W. S. Gilbert's and Osmund Carl's "His Excellency" and, like her great model, took to the drama.

Katie Seymour, too, was a fetching dancer of the Kate Vaughan type. But she was already one of those who insisted upon debasing the character of the skirt dance by tricking it out with certain risqué movements of the Step Dance. While she, however, could still be numbered among the accomplished artists who stood for the more dignified style, there were much too many other pretty things of the "naughty nineties" who spiced up the skirt dance with that vulgarity that was responsible for casting its noble, genteel beginnings into the forgotten past. The dance turned out ultimately into a saucy maneuvering of flowing silk skirts and frilly petticoats calculated to play up all the enticements that the long attire had

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Loie Fuller's Serpentine Dance by the famous painter, Hubert Herkomer

Credit: Museum of Modern Art, Department of Dance and Theatre Design

Kate Vaughan

(*continued from page* 31)

supposedly to conceal. We take leave of skirt dancing on this, its downward path to destruction.

The Serpentine Dance

We must not, however, forget to mention a memorable dance-form of which it is difficult to ascertain: was it a mere imitation of the skirt dance, or a derivation thereof, or perhaps more an expression of the same style-urge to which the skirt dance owed its origin. It is the invention of an American, Loie Fuller's "Serpentine Dance." To Miss Fuller (the sole dancer of those recorded here whom the writer himself, if but on a single occasion, saw in action) the body—that supreme instrument of all genuine dancers—was almost nothing, the floating drapery all. She enshrouded her person in clouds of silken fabrics and waving her arms, flung the yardages in long, broad, soaring and sinking lines and folds. Occasionally she expanded the melodic fluctuations and whirlings of the draperies by taking in each hand a long, firm baton, and with these magic wands, flying the cloth through the air in gigantic curves and spirals while she either remained standing in one spot or moved in slow strides or flitted across the stage.

To enhance this floating, gliding, surging and billowing of drapes into a fantastic, bizarre world of colors and lines she brought into play startling, novel effects of the incandescent lamp. Sometimes lights of a single hue (green, red, yellow, blue), other times a rainbow-like variety of tones would bathe her restless apparition in a mystic glow. Anatole France has portrayed how she "flourished her draperies in the first rays of the light or transformed herself into a great shimmering lily."

Kate Vaughan Lives Once More

The skirt dance in its infinite variations was swaying over all the music-hall stages of the world when its creator, Kate Vaughan, far from the city of her earlier glories, died a solitary death. The last years of her life were far from happy. Her marriage with the Hon. Colonel Wellesley was dissolved. Illness forced her to abandon the stage for a prolonged period. Then came an invitation from her erstwhile partner, Edward Terry, to play an engagement at his theatre in the Strand. But it became apparent that she was in no condition to perform night after night. When she felt sufficiently recovered to go on tour, she left for Johannesburg, South Africa. There her illness took an acute form. Her last days have been set down by a South African journalist in an English weekly. His simple description of which we proffer only an excerpt is deeply moving.

"To the best nursing institute in Johannesburg, Kate Vaughan was conveyed at Rayne's [Leonard Rayne, her manager] expense, and there was no more constant visitor than he at the dying woman's bedside.

"On a Sunday, a little group waited in the desert cemetery. A fierce, fitful wind swept along the little graveyard, and as the hearse drove through the gate a thick yellow pall of dust rose over Johannesburg and blotted out the nearest object. Then came the stinging rain, with lightning and crash after crash of thunder. We huddled together under the shelter of the chapel. Edward Terry [who happened to be acting in Johannesburg] was there as were Leonard Rayne and John Le May and, I believe, Major Jones. In the pelting rain the Catholic priest led the tiny procession to the grave side and here we left her . . . "

On February 21, 1903, Kate Vaughan breathed her last. Two days later, her passing was announced by the London newspapers. In numerous obituaries (one of them may be quoted here) "the most perfect exponent of stage dancing of the modern type which the present generation has known" was paid due homage. A strange coincidence willed that the evening of this day be the very one on which a program, planned by the Gaiety far in advance, should revive the rich history of this beloved theatre in an impressive array of colorful scenes. A new generation of "Good Old Gaiety" performers presented the most celebrated acts and dances of their unforgettable predecessors.

Here the public once more got a glimpse of what Nellie Farren, Edward Terry, Lettie Lind and others of the old-time favorites were like in their heyday. Kate Vaughan, too, was viewed as Morgiana in "The Forty Thieves," in an impersonation by the young Gertie Miller, and the onlookers envisioned "much of the daintiness and grace of that most fascinating of dancers."

photo: Earl Leaf

Katherine Sergava, heroine of the "Oklahoma" ballet, has had twelve heroes and an equal number of villains as dancing partners, making her the most partnered ballerina on Broadway.

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Yes! we're doing it again! Last year, DANCE Magazine's artists' edition, a special issue devoted to the promotion of dance bookings, was a huge success. 1945 will be a big year for dance acts and attractions: there is more interest and demand for dancing everywhere. Put your name and your work in the pages of the March issue and reach the booking agents who are interested, and who can place your act. Do it NOW.

HOW TO PLACE YOUR AD

We are offering special rates to artists for this issue. A full page will be $135, a half page $80, a quarter page $45, an eighth page $27. All you have to do is advise us what size ad you wish and the reading matter you would like to have included. If you have a photograph you would like to have appear in the ad — send it along. Our art department will take care of the arrangement and layout. Artists taking ads of one-quarter page or larger may send, if they wish, a biographical sketch along with any other photos they might have. Send in your ad NOW — while you think of it. We cannot guarantee insertion unless this offer is acted on immediately.

"A SURE-SHOT HIT!"

—DAVID QUIRK, *Daily News*

"A gala event that proved to be a milestone in the cultural life of New York and those responsible for it deserve a big round of applause."

—GRENA BENNETT, *Journal American*

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FOUNDED AND ENDOWED BY THE MARQUIS AND MARQUESADDE DE CUEVAS